

# Die Fledermaus



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# It's A Grand Night for Singing

## Handel's Messiah

Ann Arbor Symphony Orchestra  
University Choral Union

Saturday, December 5, 8 p.m.

Sunday, December 6, 2 p.m.

Hill Auditorium

Join this Ann Arbor holiday tradition when the University Choral Union celebrates its 250th performance of *Messiah* during the 250th anniversary of its premiere in Dublin. With soloists Kaaren Erickson, Gail Dubinbaum, Jon Humphrey, and Gary Relyea.

Presented in association with Kitch, Saurbier, Drutchas, Wagner & Kenney, P.C. Attorneys



## Sweet Honey In The Rock

Friday, January 8

8 p.m., Hill Auditorium

"Five gutsy women whose strength and precision as vocalists are surpassed only by their fortitude in setting controversial social commentary to music." (CD Review) Songs about Martin Luther King, Stephen Biko, women's rights, and South African apartheid sit right next to old gospel tunes and modern day love songs.



## Urban Bush Women

Saturday, January 16, 8 p.m.

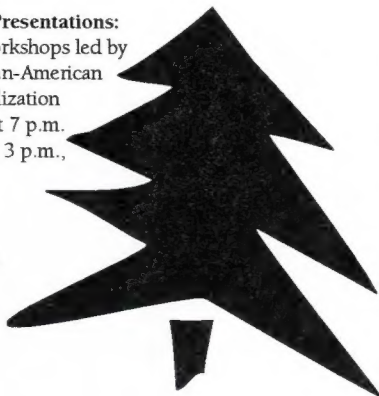
Sunday, January 17, 3 p.m.

Power Center

"Urban Bush Women takes women's bodies, racist myths, sexist stereotypes, post-modern dance conventions and the 'science' of hip-hop and catapults them over the rainbow, so they come tumbling out of the grin of the man in the moon."  
(New York Times)

### Free Philips Pre-concert Presentations:

Two "Community Sing" workshops led by the company explore African-American singing traditions and vocalization styles, Friday, January 15 at 7 p.m. and Monday, January 18 at 3 p.m., Michigan League.



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Molly Abraham, Detroit Free Press



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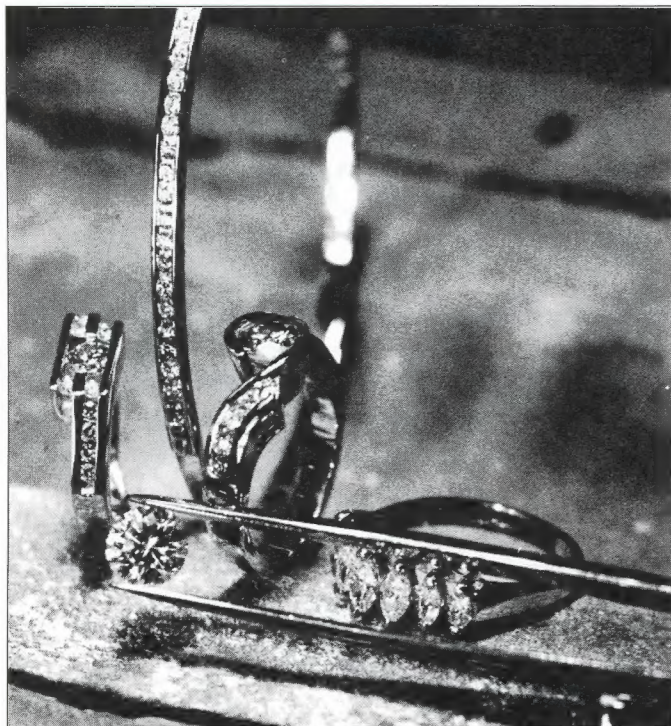
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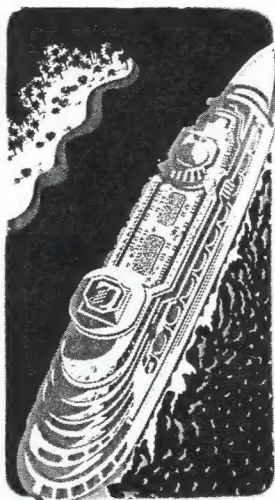
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*presents*

# Die Fledermaus

An operetta in three acts

*Music by Johann Strauss II*

*Libretto by Karl Haffner and Richard Genée*

English lyrics by Ruth and Thomas Martin; Dialogue by John Mortimer

First performed at Theater an der Wien, Vienna, April 5, 1874.

Director and Choreographer  
*Brian Macdonald*

Music Director and Conductor  
*Jerry Blackstone*

Scenic Designer  
*Peter Dean Beck*

Scenic Coordinator  
*Alan Billings*

Costume Designer  
*Laura Crow*

*(originally designed for Opera Carolina)*

Lighting Designer  
*Gary Decker*

Chorus Master  
*Paul Rardin*

Wig and Makeup Designer  
*Kellie Payne*

Stage Manager  
*Laura Hassell*

Assistant Conductor  
*Ricardo Averbach\**

Vocal Coaches  
*Marie-France Lefebvre, principal;*  
*Lynn Kompass, Mark Wickens, assistants*

Accompanists  
*Lynn Kompass, Marie-France Lefebvre,*  
*Mark Wickens*

\*Mr. Averbach conducts the Sunday matinee performance.

The action takes place near Vienna, Austria, in the 1920's.

**Act I:** Room in a summer villa of Eisenstein

**Act II:** Prince Orlofsky's party

**Act III:** The Jail

— There will be two intermissions. —

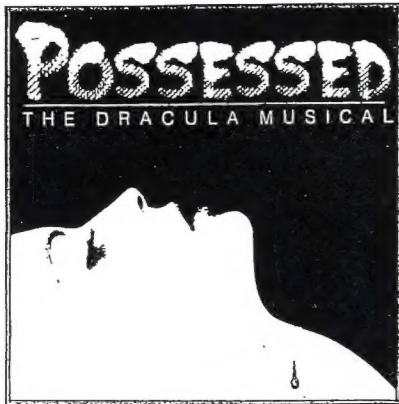
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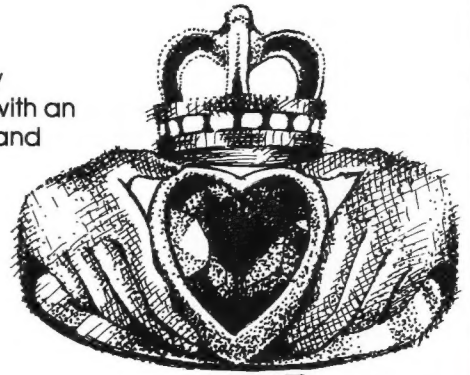
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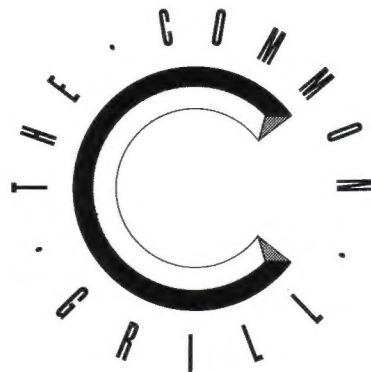
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# Synopsis

## ACT I

The house of Gabriel von Eisenstein, a wealthy man about town. Rosalinda is serenaded by Alfred, a former admirer. Her chambermaid Adele requests the night off with the excuse of needing to visit a sick aunt. Actually, she has been invited by her sister Ida, who is a ballet dancer, to Prince Orlofsky's costume party. Because Rosalinda is upset that her husband is leaving that night for a short prison sentence (he had insulted an official), she refuses Adele's request. However, she later allows the chambermaid to take the night off when Alfred announces to Rosalinda that he will be coming over later that evening after her husband has left. Dr. Falke, a friend of Eisenstein's, convinces him to postpone his going to prison that night and — without telling his wife — to go to Prince Orlofsky's party instead. Falke also (unknowingly to Eisenstein) invites Rosalinda to the party, having devised this scenario in order to repay Eisenstein for a practical joke played on Falke three years earlier. After Dr. Falke and Eisenstein leave, Alfred returns to Rosalinda's arms. Frank, the prison governor, arrives in a hurry (for he is also going to Orlofsky's party) to escort Eisenstein to prison. To protect Rosalinda's honor, Alfred pretends to be Eisenstein and goes with Frank to prison. Rosalinda then dresses for the party — in full disguise — as Falke has instructed.

## ACT II

The magnificent costume party at Prince Orlofsky's. The Prince is extremely bored and wishes Falke to amuse him. Falke admits to scheming a revenge for the practical joke played on him which will surely amuse the Prince. It seems that Eisenstein had left Falke passed out in the center of town after another costume party, and Falke had to walk home in broad daylight dressed as a bat to the amusement of all passersby! Eisenstein meanwhile thinks that he has recognized his wife's chambermaid among the guests, but she mockingly ridicules him for confusing a society lady with a servant. Eisenstein then pursues a masked beauty, who is rumored to be a Hungarian countess. Not recognizing his wife, he begins to flirt ardently. She manages to capture a favorite toy of his, a pocket watch, then convinces everyone of her Hungarian ancestry by singing a Czardas. The party becomes livelier as tango dancers entertain the guests. Hearing the clock strike six, both Eisenstein and Frank realize that they must report to prison.

## ACT III

The prison. The practical joke develops. Alfred, locked in a cell, has been bothering the other inmates with his singing. The Jailer, Frosch, has been having his own private party and in a drunken state, tries incompetently to quiet Alfred down. Adele and Ida end up at prison to ask a favor of Frank. Eisenstein then enters to turn himself in and soon discovers that someone calling himself Eisenstein has been sitting in a cell in his place. There is yet another arrival as Rosalinda enters the prison to spring Alfred, but is questioned on morals by a disguised Eisenstein. Her evidence counters the accusations. Soon, all of the guests arrive having been arrested for using public premises for a private party. All is revealed and the party continues in the jailhouse as everyone blames champagne for the evening's events.

# Program Notes

Infidelity, innuendo, mistaken identities, theatrical pretensions, legal stupidities, even cross-dressing, not to mention a good measure of conspicuous consumption of vodka and champagne are the subjects of this farce by the forgotten Messrs. Haffner and Genée. Given a hard look, it is a tawdry, even hackneyed sex farce. Who are these people anyhow? And if we knew, would we care? Probably not.

Enter Johann Strauss II, who, by his prodigious gift for melody and the aptness with which he used it, redeems both the characters and the situations. Rosalinda and Eisenstein, her husband, seduce each other as strangers to seductive, whimsical melodies; Falke, the cynical and vengeful batman, sings of eternal love and fidelity, and the androgynous Prince Orlofsky extols champagne with some of the most sparkling tunes every written.

Should we let Strauss redeem these characters for us? There is little choice. When they are cynical, Strauss makes them sentimental and loving. When they are absurd, Strauss makes them lovable, and when their licentiousness is revealed, Strauss makes them forgetful. His music is a triumph of melody and aptness forever.

*Die Fledermaus* would surely not fly without Strauss.

— B.M.

## UNIVERSITY SYMPHONY ORCHESTRA

Gustav Meier  
Director of Orchestras

Donald Schleicher  
Associate Director of Orchestras

**Violin:** Kathleen Brauer (Concertmaster), Lorien Benet, Daphne Eller, Adam Ferguson, Philip Ficsor, Alison Hoogerwerf, Laura Jacobson, Laura Rowe\*, Caroline Semanchik, Andrew Wu

**Viola:** Asya Ollis, Young Park, William Stapp\*

**Cello:** Stefan Arnarson, Amy Cooper, Troy LaBounty\*

**Double Bass:** James Alberts, Ramon Bruno\*

**Flute/Piccolo:** Beth O'Reilly, Kim Savoy

**Oboe/English Horn:** Nicole Austrins, Judi Scramlin

**Clarinet:** Marlon Chen, Suzanna Dennis

**Bassoon:** Mathew Harvell, Julie Shier

**Horn:** Cindy Henderson, Haley Hoops, Jennifer Oliva, Emilie Sargent

**Trumpet:** Thomas Pfothner, David Roof

**Trombone:** Gregory Ingles, Aaron LaVere

**Bass Trombone:** Jeremy Van Hoy

**Timpani:** Jeanine Sefton

**Percussion:** Daniel Faiver, Cara Weissman

**Piano:** Marie-France Lefebvre

**General Manager:** David Aderente

**Personnel Manager:** Michael Austin

**Librarian:** Linda Blanchard

**Equipment:** Peter Guild, Gregory Ingles, George Stoffan

\*Principal



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# About the Cast

## Thursday and Saturday

## Friday and Sunday

Alfred, <i>a singer</i> . . . . .	Michael Thompson	Robert Mirshak
Adele, <i>Rosalinda's chambermaid</i> . . . . .	Lisa Romero	Jonie Marie Crotty
Rosalinda, <i>Eisenstein's wife</i> . . . . .	Carrie Tenoglia	Jane Schoonmaker Rodgers
Gabriel von Eisenstein, <i>a banker</i> . . . . .	Robert Bracey	Curtis Peters
Dr. Blind, <i>a lawyer</i> . . . . .	Bill Gordon	Bill Gordon
Dr. Falke, <i>Eisenstein's friend</i> . . . . .	Kyle Marrero	Michael Shearon
Frank, <i>prison warden</i> . . . . .	Jean-Ronald LaFond	Jean-Ronald LaFond
Prince Orlofsky, <i>a bored, rich aristocrat</i> . . . . .	Jennifer Hilbish	Andrea Trebnik
Ida, <i>Adele's sister</i> . . . . .	Naomi Gurt	Amy Robb
Frosch, <i>a jailer</i> . . . . .	Donald McManus	Donald McManus

## DANCERS

Shari Berkowitz and Josh Rhodes with Giles Brown, Marci Caliendo, Eddie Sugarman, Peggy Trecker, Gordon Van Amburg

## CHORUS

Soprano . . . . .	Amy Bogetto, Kate Fitzpatrick, Camille Simpson, Jennifer Smith
Tenor . . . . .	Paul Rardin, David Gordon, James McCarthy, Andrew S. Quinn
Mezzo Soprano . . . . .	Martha Graedel, Rupa Mehta, Eliko Sumi, Katrin Varner
Bass . . . . .	Rory Dabney, Bill McKeever, Jonathan Palant, Michael Peters

## WAITERS

Ralph Beebe, Karl Kasischke, Jerry Preston, David Steiner

**Robert Bracey** (*Gabriel von Eisenstein*) — Vocal Performance — doctoral student — Ann Arbor, MI

**Joni Marie Crotty** (*Adele*) — Vocal Performance — master's student — Joliet, IL

**Bill Gordon** (*Dr. Blind*) — Music Education/Vocal Performance — senior — Chicago, IL

**Naomi Gurt** (*Ida*) — Vocal Performance — master's student — Ann Arbor, MI

**Jennifer Hilbish** (*Prince Orlofsky*) — Vocal Performance — doctoral student — Ann Arbor, MI

**Jean-Ronald LaFond** (*Frank*) — Vocal Performance — doctoral student — Port-au-Prince, Haiti

**Kyle Marrero** (*Dr. Falke*) — Vocal Performance — doctoral student — Albuquerque, NM

**Donald McManus** (*Frosch*) — Theatre/Drama — doctoral student — Toronto, CN

**Robert Mirshak** (*Alfred*) — Vocal Performance — doctoral student — Madison, WI

**Curtis Peters** (*Gabriel von Eisenstein*) — Vocal Performance — senior — Livonia, MI

**Amy Robb** (*Ida*) — Vocal Performance — senior — Spring, TX

**Jane Schoonmaker Rodgers** (*Rosalinda*) — Vocal Performance — doctoral student — Syracuse, NY

**Lisa Romero** (*Adele*) — Vocal Performance — doctoral student — Denver, CO

**Michael Shearon** (*Dr. Falke*) — Vocal Performance — doctoral student — Terre Haute, IN

**Carrie Tenoglia** (*Rosalinda*) — Vocal Performance — master's student — Athens, OH

**Michael Thompson** (*Alfred*) — Vocal Performance — master's student — Athens, OH

**Andrea Trebnik** (*Prince Orlofsky*) — Vocal Performance — senior — Rochester, MI

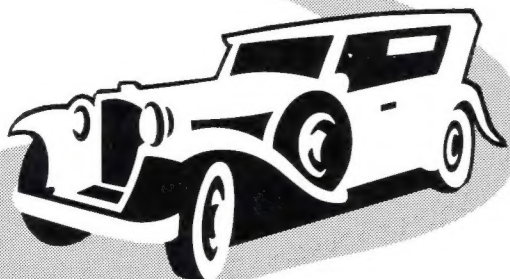
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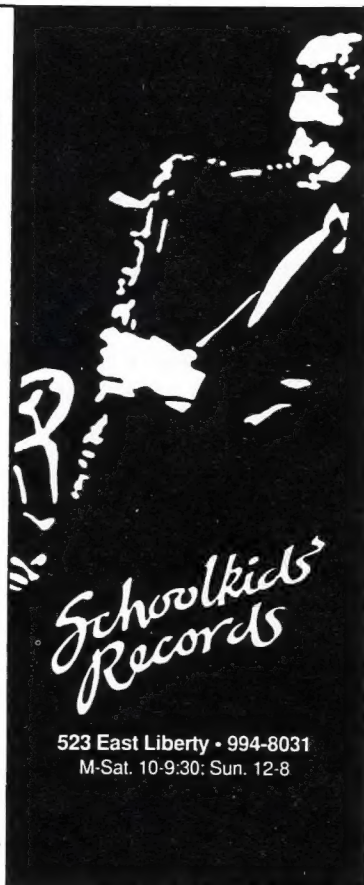
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#### Dave DiMartino

Senior West Coast writer, *Entertainment Weekly*.  
Former Los Angeles Bureau chief, *Billboard*.  
Record reviewer for *Spin* and *Musican*.



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# About the Artists

## About the Composer

**Johann Strauss II** (1825-99) followed in his father's footsteps and became a conductor and composer of dance music. After collaborating with Haffner and Genee on the libretto of what would become *Die Fledermaus*, Strauss was inspired to write the score in 43 days. The brilliance of their success may be judged from the atmosphere of giddy hedonism in contemporary society as well as an excellently drawn gallery of characters.

Johann Strauss was admired by Wagner, Brahms, and Schoenberg for his supreme mastering of a stylistic, elegant, and witty genre. Strauss composed nearly 400 waltzes, including the *Blue Danube*, the *Emperor Waltz* and *Tales from the Vienna Woods*. Other Strauss works include *Cinderella* (ballet), *Eine Nacht in Venedig*, *Der Zigeunerbaron*, (operettas), and other polkas, galops, and marches.

### Ricardo Averbach (Assistant Conductor)

- Doctoral student in orchestral conducting with Maestro Gustav Meier
- Recipient, Maurice Abravanel Scholarship, Tanglewood Music Festival, 1992
- Two CD's recorded in Bulgaria with the Bulgaria Radio Symphony Orchestra (Label Gega)
- Former conductor, Sao Paulo Symphony Orchestra, Brazil

### Peter Dean Beck (Scenic Designer)

- Designer, *La Traviata* and *The Marriage of Figaro*, New York City Opera, National Company
- Designer, *Il Trovatore* and *Romeo and Juliet*, Virginia Opera
- Designer, *Firebird*, *Petrushka*, and *Swan Lake*, Eugene Ballet
- Has designed scenery and/or lighting for over 130 productions around the country.

### Alan Billings (Scenic Coordinator)

- Resident faculty scenic designer, UM Department of Theatre and Drama
- Scenic designer, *The Merry Widow*, Atlanta Opera
- Scenic designer, *A Funny Thing Happened on the Way to the Forum*, Musical Theatre Program
- Scenic designer, *Help, Help, the Globolinks!*, composed and directed by Gian Carlo Menotti

### Jerry Blackstone (Musical Director and Conductor)

- Associate Director of Choirs; Coordinator of the Conducting Department
- Conducted UM Men's Glee Club on 25 day tour of Russia, Poland, Czechoslovakia, Germany, and Austria, May, 1992.
- Conductor, UM All-State High School Choir, Interlocken
- Conductor, choral festivals throughout the United States

### Laura Crow (Costume Designer)

- Professor of Design, Department of Theatre and Drama
- Current Broadway credits: *The Seagull*, National Actor's Theatre
- Current Regional credits: *Nora*, Arizona Theatre Company, *The Redwood Curtain*, Old Globe Theatre, *Shining Brow*, Madison Opera Company
- Costume designer, over 215 professional productions world-wide

### Gary Decker (Lighting Designer)

- Assistant Professor, Department of Theatre and Drama
- Lighting designer, *Last American in Paris*, Project Theatre; *Don Giovanni*, Opera Thetare
- Scenic designer, *Midsummer Night's Dream*, *Present Laughter*, University Players
- Scenic and lighting designer for more than 60 professional theatre productions
- Industrial designer: Florist Transworld Delivery, Little Caesar's, Broadcast Designers Association, AT&T, Domino's Pizza, Pontiac Motor, and Lincoln Mercury

### Brian Macdonald (Director and Choreographer)

- Has created ballets, Paris Opera, Royal Winnipeg Ballet, Royal Swedish Ballet
- Has directed operas, Kennedy Center, San Francisco Opera, New York City Opera
- Has directed musicals, Broadway, Stratford Festival, Edinburgh Festival

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Production Stage Manager: Brett Finley  
Master Electrician: Henry Reynolds  
Technical Director (Power): Rolfe Bergsman  
Technical Director (Frieze): Gary Decker  
Associate Technical Director (Frieze): Richard Lindsay  
Master Carpenter: Bill Abbott  
Carpenter: Don Watkins  
Scenic Artist: Susan M. Crabtree  
Scenic Painter: Robin Lee Garber  
Properties Master: Leah Harris  
Properties Assistant: Kely Reisfeld  
Costume Shop Manager: Julie Edeburn  
Frieze Shop Manager: Robert Haven  
First Hands: Vickie L. Sadler, Sue Hamilton  
House Technicians: Ron Cypert, Jim Haven, Barry LaRue  
Office Assistants: Yael Hoffman, Cathrin Wiegandt

### PRODUCTION CREWS

Assistant to the Director: Kyle Marrero  
Assistant Stage Manager: Stephanie Smith  
Apprentice to the Lighting Designer: Peter Drost  
Apprentice to the Costume Designer: Charlotte Aiken  
Costume Drapers: Heather Phillips, Robert Trump, Prue Warren  
Costumes: Charlotte Aiken, Matti Allison, Johanna R.L. Judy, Carol J. Lehman, Stephanie Milton, Jennifer Nuevmann, Nancy Pipkin, Stephanie Piro, Tamlyn Shusterman\*, David Skelly, Melinda Teter, Deborah Yegerlehner  
Lighting/Sound: Greg Reden Bach, Shannon Bigler, Jeannette Burton\*, Gary Ciarkowski, Jeff Dine, Peter Drost, Becky Hoisington, Mike Little, Stephen Pax, Alan Pilukas\*, Sunil Rajan\*, Mark Russell, Rick Smith, Becky Trombley, Rebecca Valentino, and students of T250, 251, 252, 261, 351, and 351  
Paint: Toni Auletta, Jennifer A. Bonin, Francesa Callow, Brandon Epland, Yasmin Eternadi, Derek Grouin, Heather McDonald, and students of T250  
Props: Zadda Bazy, Christopher French, Amber Hess, Sean Kinlin, Julie Strand, and students of T250, 251, and 351

### RUNNING CREWS

Set: Cecilia Grinwald, Kelly Hartigan, Peter James, Sara McCarthy, Steve O'Berski (Head), John Streeter  
Head Electrician: Alan Pilukas\*  
Lighting/Sound: Cathrin Wiegandt\*, Jason Winslade  
Wardrobe: Stephanie Piro\*, Tracy Plester, Carrie Stevens\*, Christina Traister\*, Deb Yegerlehner (head)  
Props: Tara Black\*, Kate Linebaugh, Laura McLaughlin (head)

\*In fulfillment of coursework in the School of Music



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This year marks the eighteenth anniversary of the University of Michigan Friends of Opera, a group dedicated to providing support and encouragement to the opera program at the University of Michigan School of Music. The organization's primary function is to finance annual scholarships for voice majors at Michigan. This year, soprano Jennifer Fitch and tenor Mark Beudert are recipients of a \$1,500 and \$2,500 scholarships, respectively.

Since its founding, Friends of Opera has sponsored numerous events, including an annual opera trip and special receptions for opera cast members and friends. The group also provides refreshments during the final week of opera rehearsals and performances for opera cast members. An annual scholarship winner's recital is held at Kerrytown Concert House each fall.

New members are always welcomed. Annual membership (tax deductible) entitles Friends to preferential seating, advance notice about dates and productions, admission to rehearsals, bus trips to opera performances, and invitations to special receptions.

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(As of October, 1992)

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#### CINDERELLA

Music by Richard Rogers,  
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The Lydia Mendelssohn Theatre  
Dec. 16, 17, 18, 19, 20, 1992

#### THE DIARY OF ANNE FRANK

dramatization by Frances Goodrich  
and Albert Hackett  
directed by Cassie Mann  
The Lydia Mendelssohn Theatre  
Feb. 24, 25, 26, 27, 1993

#### MORNINGS AT SEVEN

by Paul Osborn  
directed by Charles Sutherland  
The Lydia Mendelssohn Theatre  
April 7, 8, 9, 10, 1993

#### ON THE TWENTIETH CENTURY

book and lyrics by Betty Comden  
and Adolph Green  
music by Cy Coleman  
based on a play by Ben Hecht  
and Charles McArthur  
and also a play by Bruce Milholland  
directed by Jim Posante  
The Power Center for the Performing  
Arts  
May 19, 20, 21, 22, 1993

#### MASTER HAROLD AND THE BOYS

by Athol Fugard  
directed by Conrad Mason  
The Lydia Mendelssohn Theatre  
June 9, 10, 11, 12, 1993

### Ann Arbor Civic Theatre — Second Stage —

#### LES LIAISONS DANGEREUSES

(Dangerous Liaisons)  
by Christopher Hampton  
directed by Wendy Wright  
November 5, 6, 7, 12, 13, 14, 19, 20,  
21, 1992

#### BURN THIS

by Lanford Wilson  
directed by Jan Koenigter  
January 21, 22, 23, 28, 29, 30,  
February 4, 5, 6, 1993

#### A MACBETH

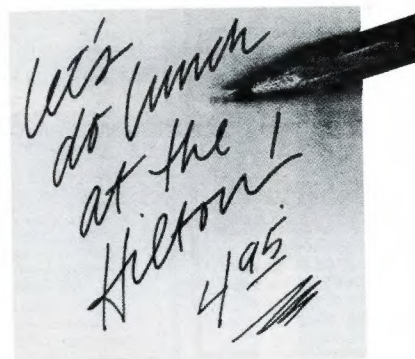
by William Shakespeare  
adapted by Charles Marowitz  
directed by Dr. George Popovich  
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#### BILOXI BLUES

by Neil Simon  
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